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《企鹅古典音乐指南》翻译报告

Report on the Translation of *The Penguin Companion to*
Classical Music

金 璐

指导教师姓名: 周郁蓓 教 授

专 业 名 称: 翻 译 硕 士

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评 阅 人:

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Abstract

Published in 2005, Paul Griffiths's *The Penguin Companion to Classical Music* provides a comprehensive A-Z guide to a thousand years' Western music, including biographies of composers, coverage of individual works, articles on the history of music and instruments, entries on musical forms, and definitions of technical terms and jargons. With Griffiths's profound academic background and his personal insights, this book has been regarded as an excellent music dictionary for both professional and amateur musicians. Taking into account the small number of specialized music dictionaries available in Chinese book markets and their relatively early publication date around the 1990s, the translation of *The Penguin Companion* will offer Chinese music lovers one of the latest foreign music dictionaries, and to some extent boost China's music publishing industries.

This thesis is a report on my translation practice of *The Penguin Companion to Classical Music*. It can be divided into four parts.

Chapter 1 is the introduction of the source text, including a brief biography of Paul Griffiths, the genre and features of *The Penguin Companion*. From the perspective of Katharina Reiss' text typology, the ideal Chinese translation of the companion should be "accurate, transparent, concise and communicative".

Chapter 2 contains the English source text from page 78 to 89 (from Ludwig van Beethoven to Berlin Philharmonic Orchestra) and my Chinese translation.

Based on scholars Liu Miqing and Huang Zhonglian's methodology of translation, Chapter 3 is an analysis of the application of specific translating methods, such as equivalence, addition, omission, conversion, division, combination and restitution in my translating process.

In Chapter 4, I draw a conclusion and share my personal experiences gained from this translation practice.

Key Words: *The Penguin Companion to Classical Music*; dictionary translation;
Chinese translation; the analysis of Chinese translation

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摘要

《企鹅古典音乐指南》是英国著名音乐评论家保罗·格里菲斯（Paul Griffiths）出版于 2005 年的力作。作者以其深厚的音乐修养和个性化的评论风格，为读者提供了古典音乐史上重要作曲家、经典作品、主要音乐形式、乐器以及音乐术语的全面介绍。本书对学习古典音乐的专业人士和业余爱乐者而言，都是一部不可多得的优秀辞典。鉴于中国大陆地区译介出版的外国音乐辞典数量较少、年份较早，且暂时未有和格里菲斯风格相近的作品，选择翻译其《指南》能为国内爱乐者引进最新的西方权威辞典，并从一定程度上改变国内古典音乐领域专业辞典不足的状况。

本论文为《企鹅古典音乐指南》的翻译实践报告，主要分为四个部分：

第一章为引言。集中介绍了保罗·格里菲斯其人及其《指南》的文本类型、文本特点，并以卡特琳娜·莱斯的文本类型理论为基础，为指南翻译设定“准确、透明、简洁、通达”的翻译原则。

第二章为翻译实践。收录《指南》第 78 页至 89 页，即词条“贝多芬”到“柏林爱乐乐团”的英文原文和笔者的中文译文。

第三章为译文分析。根据学者刘宓庆和黄忠廉的翻译方法论，结合《指南》译文中的相关案例，着重讨论评析对等、增译、减译、转译、分译、合译、还原七种方法在《指南》翻译实践中的具体运用。

第四章为结论。笔者归纳总结全文，并阐述翻译音乐指南的感想和收获。

关键词：企鹅古典音乐指南 辞典翻译 中文译文 译文评析

Table of Content

Abstract.....	I
摘 要.....	III
Chapter 1 Introduction	1
1.1 Paul Griffiths and <i>The Penguin Companion to Classical Music</i>	1
1.2 The Genre of <i>The Penguin Companion to Classical Music</i>	3
1.3 The Features of <i>The Penguin Companion to Classical Music</i>	5
1.4 Principles of Translation	6
Chapter 2 <i>The Penguin Companion to Classical Music</i> and Its Chinese Translation.....	9
2.1 Source Text of <i>The Penguin Companion to Classical Music</i>	9
2.2 Chinese Translation of <i>The Penguin Companion to Classical Music</i>	32
Chapter 3 Analysis of the Chinese Translation	56
3.1 Equivalence (对应)	56
3.2 Amplification (增译)	58
3.3 Omission (减译)	61
3.4 Conversion (转译)	63
3.5 Division (分译)	66
3.6 Combination (合译)	68
3.7 Restitution (还原)	69
Chapter 4 Conclusion	72
References	74
Acknowledgements	75

目 录

摘要（英文）	I
摘要（中文）	III
第一章 引言	1
1.1 格里菲斯和《企鹅古典音乐指南》	1
1.2 音乐指南的类别	2
1.3 音乐指南的特点	4
1.4 翻译原则	6
第二章 《企鹅古典音乐指南》英文原文及中文译文	9
2.1 英文原文	9
2.2 中文译文	32
第三章 《企鹅古典音乐指南》译本分析	56
3.1 对应	56
3.2 增译	58
3.3 减译	61
3.4 转译	63
3.5 分译	66
3.6 合译	68
3.7 还原	69
第四章 结论	72
参考文献	74
致谢	75

Chapter 1 Introduction

1.1 Paul Griffiths and *The Penguin Companion to Classical Music*

Born in Wales in 1947, Paul Griffiths is a famous British music critic, novelist and librettist. Though he received his master's degree of Science in biochemistry from the University of Oxford, Griffiths has worked as a freelance music critic for *The Times*, *The New Yorker* and *The New York Times* since 1971. Particularly noted for his monographs on the 20th century classical music, such as *A Concise History from Debussy to Boulez* (1978), he also writes more general works on classical music. He is both an editor of *The New Grove Dictionary of Music and Musicians* (1973), and the author of *The Penguin Companion to Classical Music* (2005) and *A Concise History of Western Music* (2006). Apart from the significant achievements he has made in the academic field, this versatile writer produces four novels, six original librettos and three modern English translations of classical opera librettos. Among them, the novel *Myself and Marco Polo* (1989) won the 1990 Commonwealth Writers' Prize; with his libretto, Chinese contemporary composer Tan Dun's opera *Marco Polo* (1996) won the 1998 Grammy Awards.

Published in 2005, Griffiths' music dictionary—*The Penguin Companion to Classical Music* (*Companion* in short) provides a comprehensive A-Z guide to some 1000 years of Western music. In this authoritative work, readers can find biographies of thousands of composers, with in-depth treatment of major figures; coverage of individual works, including plot summaries of operas and ballets; articles on the history of music and instruments; entries on musical forms from medieval plainchant to contemporary minimalism; and clear definitions of technical terms and jargons. With Griffiths' profound academic background and his personal insights, this companion has received wide critical acclaim since its publication. *The Sunday Telegraph* praises it as “superb” and American musicologist Joseph Kerman believes “it belongs in every musician's library”. Both the renowned classical pianist Mitsuko

Uchida and music critic Alan Rich from *L.A. Weekly* regard it as “perfect for a music lover's bedside table”.

Together with *Companion*, there are tens of thousands of music guides, companions and dictionaries available in the western book market. As the preface of *The Concise Oxford Dictionary of Music* mentions, the compilation of music dictionaries dates back to the 11th century, and the officially printed versions, such as Sebastien de Brossard's *Dictionnaire de Musique* (1703) and Tomas Janovka's *Clavisad thesaurum magnae artis musicae* (1701), came out in the early 18th century (Michael, 1991:1). Nowadays, given the key words “music dictionary” or “music companion”, the search engine of Amazon.com immediately finds 6,399 and 2,879 results respectively, covering both encyclopedic and specialized ones. Despite the flourishing music publishing industry in the West, the introduction of western music dictionaries into Mainland China is rare and insufficient. Among dozens of Chinese translations or compilations of western music dictionaries, *The Dictionary of Foreign Music* and *The Concise Oxford Dictionary of Music* are acknowledged as the most authoritative ones. Nevertheless, published in 1988, the former offers readers brief introductions of important musical terms and short biographies of famous musicians, even without a complete list of individual artists' major works; though renowned for its informative and comprehensive content, the latter, first published in 1952 and then revised in 1996, is still quite different from Griffiths' work in that *Companion* interweaves definitions, facts and the author's insightful music criticism together. Therefore, the translation of Griffiths' *Companion* into Chinese is important. On the one hand, it provides one of the latest and the most popular western music dictionaries for both amateurs and professional readers in China; on the other hand, it may change the current situation of the insufficient translation and publication of Western musical dictionaries, and to some extent boost China's music publishing industries.

1.2 The Genre of *The Penguin Companion to Classical Music*

Generally speaking, a thorough understanding of the source text is the very beginning of every translating process. More important than textual contents, the genre and features of the text directly determine the basic tone and principles of its translation. As in the case of *Companion*, first and foremost, it is necessary for the translator to answer two questions: what is the specific genre of the music companion and what are its major features?

Judged from its volume (896 pages), typography (sequence of characters from A to Z), content (objective explanation of each entry) and targeted readers (amateur or professional musicians, classical music lovers), *Companion* is definitely a dictionary, a scientific dictionary in particular. According to Huang Jianhua,

there are two approaches to compile a dictionary: language dictionaries explain the Name (名) and scientific dictionaries explain the Concept (物). From the perspective of language itself, the former offers explanations of pronunciation, part-of-speech, countability, transitivity, grammar and rhetorical features; whereas the latter focuses on the definition and content of each entry, and is closely related to certain field of specialized knowledge. (qtd. in Sun, 2008:3-5)

For instance, as a noun, the word “benefit” has three usages in *The Oxford Dictionary*,

benefit /'benɪfɪt/

noun.

1. an advantage or profit gained from something: enjoy the benefits of being a member
2. a payment made by the state or an insurance scheme to someone entitled to receive it: part-time jobs supplemented by means-tested benefits
3. an event such as a concert or game, intended to raise money for a particular player or charity: the social season was highlighted by debutante balls and charity benefits

But *Companion* offers quite different information on the same entry,

benefit. Performance from which the proceeds went to an artist taking part, a practice

of the 18th-19th centuries. Benefits now are given for charitable purposes, by performers taking no fee.

Therefore, the popular English learning dictionaries like *The Oxford Advanced Learner's Dictionary* and *Longman Dictionary of Contemporary English* are typical language dictionaries, while *Companion* belongs to the genre of scientific dictionary.

Based on Sun Yingchun's classification, a diagram can be drawn to figure out the specific sub-genre of the source companion.

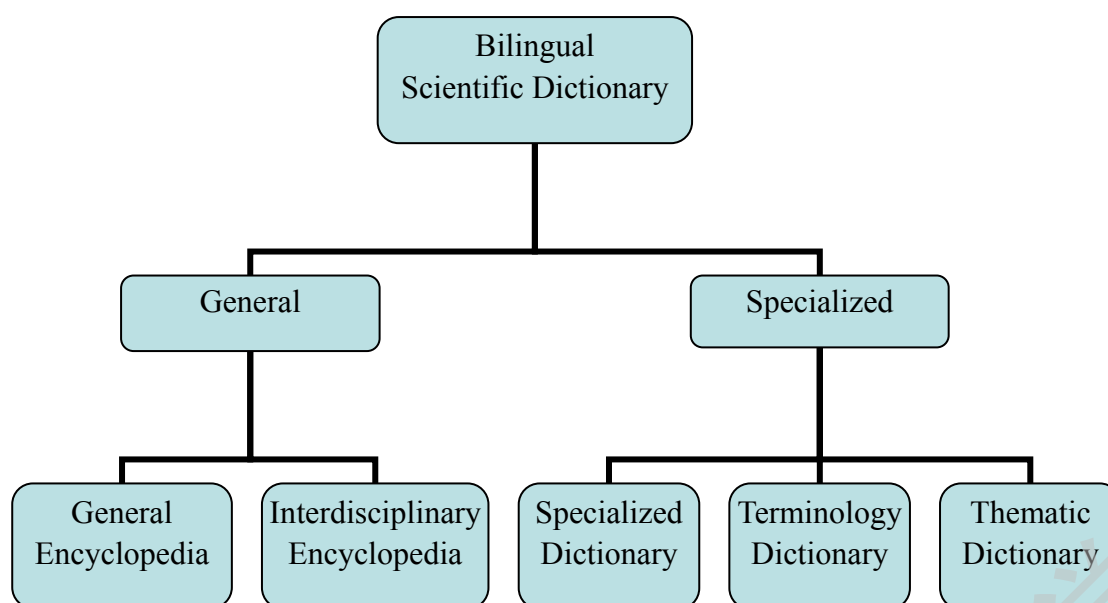


Figure1.1 the Classification of Bilingual Scientific Dictionary

As the diagram shows, a specialized dictionary (专科词典) collects entries on a specific subject (e.g.: *English-Chinese Dictionary of Physics*); a terminology dictionary (专名词典) defines proper nouns such as name, toponym, organization or work (e.g.: *Webster's New Biographical Dictionary*); a thematic dictionary (专题词典) focuses on a certain theme (e.g.: *The Dictionary of Paris Commune*).

Accordingly, it is safe to draw the conclusion that *Companion* is a specialized scientific dictionary.

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